

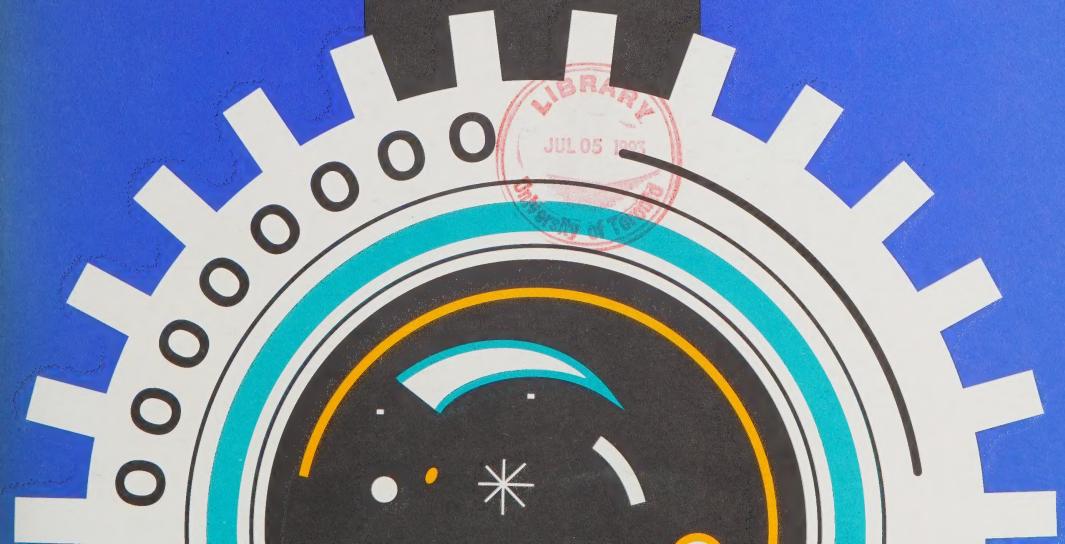
CAJON  
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Government  
Publications

# OFDC

ANNUAL REPORT

1991 → 1992





**ONTARIO  
FILM DEVELOPMENT  
CORPORATION**

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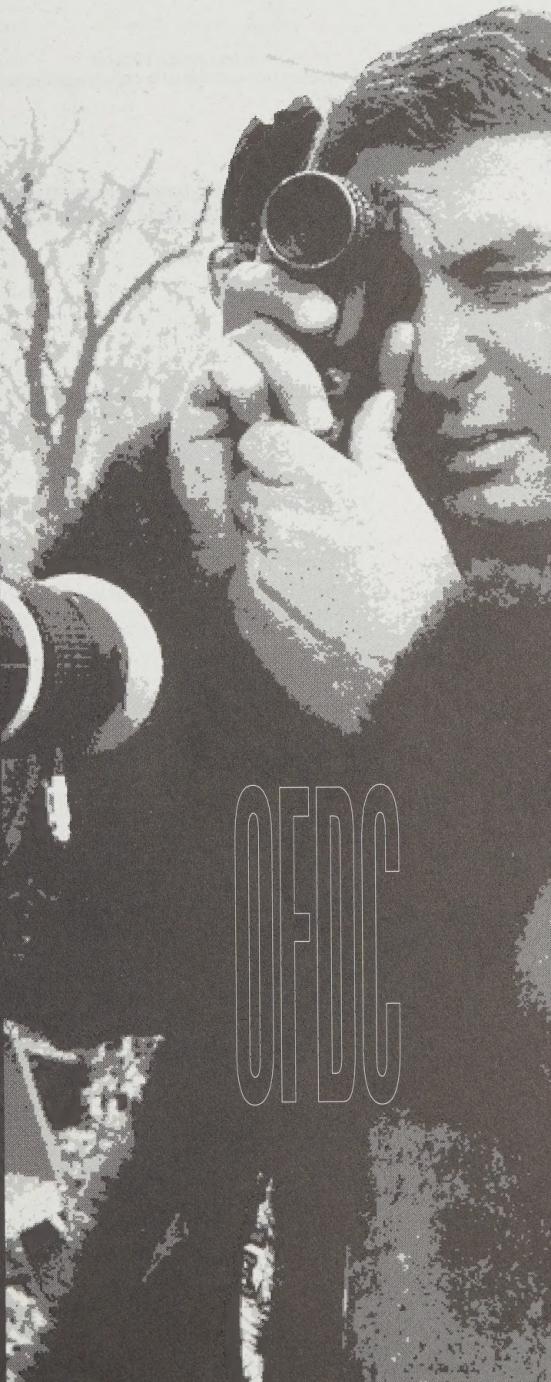


## HIGHLIGHTS

1991-92 was the OFDC's sixth year of operation.

During the year we:

- ◆ leveraged \$50.4 million in Ontario-based film and television production through equity commitments totalling \$7.3 million
- ◆ loaned \$1.2 million to back the development of 59 new film scripts and 65 ongoing projects
- ◆ committed \$741,000 in grants to develop, produce or market 59 non-theatrical films presenting a Canadian point of view
- ◆ supported 43 special industry initiatives, including professional development workshops and travel to film festivals
- ◆ helped Ontario filmmakers record \$5.6 million in export sales
- ◆ attracted \$107.5 million in financing to Ontario's independent film and television industry through investment commitments totalling \$16 million
- ◆ assisted 12 foreign productions to shoot in Ontario, giving the economy a \$44.8 million boost and
- ◆ systematically evaluated all our programs to reinforce the case for continued government funding



TO: THE HONOURABLE KAREN HASLAM  
MINISTER OF CULTURE AND COMMUNICATIONS

MESSAGE FROM THE CHAIRPERSON

Dear Minister:

is an honour to submit the annual report of the Ontario Film Development Corporation for the fiscal year ending March 31, 1992.

In a tough economic climate, the OFDC has been able to continue to meet the needs of Ontario's vibrant film and television industry. I would like to acknowledge the government's ongoing support for the OFDC despite unprecedented fiscal pressures.

As the year began, the Corporation marked its fifth anniversary. This milestone prompted the OFDC to take stock of current programs and services and evaluate their relevance to the future. The urgency of this task was reinforced by the budgetary constraints facing the entire public sector, which make it imperative to spend every dollar well.

The outcome of this process of review and re-evaluation was encouraging. The OFDC is convinced that the varied mix of cultural and industrial programs we offer in support of Ontario's filmmakers is right for the times.

Not that we intend to stand still. We will continue to assess our program mix to ensure ongoing relevance in a changing environment.

We are committed to looking outward to understand better where the Ontario film industry is heading and how the OFDC can help it get there.

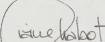
Building on the findings of a socio-economic impact assessment we had commissioned on the Ontario film and video sector in 1990, the OFDC this year prepared the groundwork for an industry-driven strategic planning process to take place in 1992-93. This process will design a blueprint for industry and government over the next five years.

At present Canadian production accounts for only 3 per cent of theatrical screen time and only 29 per cent of television viewing time in our province. A major objective of the strategic plan will be to increase the value added in our film and television industry through technological advances, reduced production costs, a competitive investment climate and stronger marketing.

Ontario no longer has to prove it has creative producers and superb performers capable of making quality films. We are pleased that in a difficult year production levels were maintained, with essential support from the varied program mix offered by the OFDC. The Ontario Film Investment Program was especially crucial and we thank the government for continuing this vital assistance.

There was a changing of the guard on the OFDC Board this year with the arrival of 10 new members and my own appointment as Chairperson. May I take this opportunity to pay tribute to the outgoing directors for their dedicated service and to welcome the incoming directors to their new posts.

We at the OFDC look forward to working with the talented people in film and television in the year ahead. Through continued partnership we can realize the industry's full potential as a creative and economic force.

  
DIANE CHABOT  
Chairperson

BOARD OF DIRECTORS

The Board of Directors meets quarterly and is responsible for the corporation's overall direction and management. Members are appointed by Order in Council for three year terms.

Directors as of March 31, 1992:

DIANE CHABOT<sup>1</sup> \*\*  
Chairperson

HUSSAIN AMARSHI<sup>2</sup>  
CAMERON BAILEY<sup>4</sup>  
SHIRLEY CHEECHOO<sup>3</sup>  
RITA DEVRELL<sup>2</sup>  
CAROLYN FOURIEZOS<sup>2</sup>  
JANET LUNN<sup>2</sup>  
PETER MCNAUL<sup>1</sup> \*\*  
GARY NEIL<sup>1</sup> \*\*  
ANGELO PERSICHILLI<sup>5</sup>  
ANDREA ROSENBAUM<sup>2</sup>  
PETER E. STEINMETZ<sup>2</sup>  
R.H. THOMSON<sup>3</sup>  
MORDEN S. YOLLES<sup>2</sup>

Terms expired February 1992:

DEANNIE S. ROSENWIG<sup>1</sup>  
Interim Chairperson

ADRIENNE CLARKSON  
LOUISE DENNY<sup>1</sup>  
JUNE FAULKNER<sup>2</sup>  
BERNARD FINKELSTEIN<sup>1</sup> \*\*  
PETER HERRNDORF  
NORMAN JEWISON  
TINA VANDERHEYDEN

<sup>1</sup> Member of Executive Committee

<sup>2</sup> Member of Audit Committee

<sup>3</sup> Appointed Chairperson Jan. 1992.  
<sup>4</sup> Vice chair prior to that time.

<sup>5</sup> Appointed March 1992.

<sup>2</sup> Appointed Feb. 1992.

<sup>4</sup> Appointed May 1991.

<sup>5</sup> Appointed April 1991.

The total annual remuneration of the members of the Board of Directors for the fiscal year ended March 31, 1992 was \$16,119.70.

TO: MS. DIANE CHABOT  
CHAIRPERSON, ONTARIO FILM DEVELOPMENT CORPORATION

**MESSAGE FROM THE CEO**

Dear Madam Chairperson:

I am pleased to report that with the help of the Ontario Film Development Corporation, the province's film and television industry has held its own despite a deep recession and intense international competition.

The OFDC remains committed to securing on-location shooting for the province. This year we finalized plans to base a full-time marketing agent in Los Angeles, in conjunction with the Ministry of Industry, Trade and Technology and the City of Toronto, to aggressively seek Hollywood business for Ontario locations.

While we welcome foreign shooting with enthusiasm, this highly mobile business is extremely sensitive to the exchange rate of the Canadian dollar. Our Canadian producers, on the other hand, are here to stay. Their presence enabled our extensive film infrastructure of directors, crews, writers, performers, studios, labs, post-production facilities and equipment suppliers to persevere through a difficult year.

The Ontario Film Investment Program, renewed by the government for two years beginning April 1, 1991, has been critical to maintaining production levels in the province. This incentive program financially anchored \$107.5 million in Canadian film and television production in Ontario in 1991-92.

The OFDC's Production and Development Fund continues to support Ontario-based film projects reflecting an original creative vision. Prestigious awards - such as Le Grand Prix won by *Diplomatic Immunity* at the 1991 Cannes Winter Film Festival, the International Emmy Award to the television special *Le Dortoir*, the Genie Awards garnered by *Perfectly Normal* and *The Famine Within* and the Gemini Award to the TV movie *Journey into Darkness* - testify to the quality of work we are supporting.

The Non-theatrical Film Fund is fostering a vital Canadian presence in the growing educational film market. In response to its demonstrated effectiveness, this valuable program has been renewed for 1992-93.

The OFDC is responding to Ontario's diversity. This year we continued to support film projects by and about various racial and cultural communities. Professional development activities to expand access to filmmaking opportunities remained a priority.

In 1992 we began to put a stronger emphasis on the marketing and distribution of OFDC-assisted films and television programs. We believe it is essential to focus each film on a specific "niche" by planning a customized marketing strategy at an early stage. To encourage this, the OFDC for the first time offered funds to producers for innovative marketing initiatives to launch their films in the key Ontario market.

We also introduced a pilot program to support the exhibition of Canadian movies in repertory cinemas throughout the province. This program has sparked an enthusiastic response among theatre owners and the public and we will be analyzing the detailed results.

A very positive trend is the growing interest in Canadian production in the U.S. and European television markets. The proliferation of cable and specialty TV networks is increasing the demand for cost-effective, quality productions - demand that Ontario is well positioned to meet.

I have been heartened by the strong co-operation between the Corporation and Ontario's film and television community. Working together, we have kept our film infrastructure intact and are building a solid foundation for future growth.



PAUL GRATTON  
Chief Executive Officer

# *Strengthening Ontario's film industry*

## **THE OFDC MANDATE**

The Ontario Film Development Corporation (OFDC) was created to encourage and support the province's film and television production industry. We foster growth, investment and employment in private sector film companies and projects based in Ontario. In doing so, we seek to make a significant contribution to the cultural life and economic health of the province.

Established in 1986, the Corporation is a transfer payment agency of the Ontario Ministry of Culture and Communications. To achieve both cultural and economic goals, the OFDC:

- ◆ expands opportunities for Ontario producers, production companies, screenwriters, filmmakers and distributors to create and market quality Canadian film and television programming
- ◆ works to maximize the market impact of Ontario-made films, especially those assisted by the OFDC
- ◆ supports Ontario-based distributors in their efforts to promote our film and television industry nationally and internationally
- ◆ helps increase the screen time for Canadian films in Ontario theatres
- ◆ stimulates private investment in Ontario-based, Canadian-controlled film and television projects
- ◆ attracts Canadian and foreign producers to Ontario to maintain a high level of on-location shooting in the province

- ◆ consults closely with the industry on government policies to shape the creative and business environment
- ◆ communicates objectives and results to the government, the industry and the public, and
- ◆ manages internal operations in order to ensure effective programs, high productivity, staff excellence and administrative efficiency.

The OFDC's 40 employees this year worked in seven major areas: Production and Development, Sales and Distribution, Location Promotion and Services, Ontario Film Investment Program, the Non-theatrical Film Fund, Business and Legal Affairs and Corporate Management.



*Paul Gross, Maury Chaykin and Denise Virieux in B.O.S. Film Limited's "Buried on Sunday", an Alliance Productions Ltd. and Salter Street Films Ltd. co-production*

# *Supporting all stages of film production*

## **PRODUCTION AND DEVELOPMENT**

Through the Production and Development division, the OFDC invests in feature film and television projects by Ontario producers and filmmakers. The Corporation supports low to medium budget projects that are original, culturally relevant and commercially viable. We give priority to films by, for and about Canadians.

This year the OFDC committed \$6.95 million to 28 new projects – 10 feature films and 18 television productions. In addition, we amended earlier deals to provide a further \$357,500 to feature film projects in which we had previously invested. The combined budgets for the film and TV productions assisted this year totalled \$50.4 million.

We are placing increased emphasis on co-production financing arrangements with partners from other provinces and countries. This year we co-operated with the Quebec film agency, the Société générale des industries culturelles Québec (SOGIC), to support the feature film *La Florida*, our second Ontario-Quebec co-venture.

Initially, the OFDC supports film projects in the early creative and financial stages – including research, purchase of literary material, screenwriting and financial packaging. This development assistance takes the form of interest-free loans, repayable when filming begins or ownership is transferred. In 1991-92 the development program loaned \$1.2 million to prepare 59 promising new scripts and continue 65 projects which had previously been assisted.

A separate screenplay development program offers loans to screenwriters to turn a treatment into a feature

film script with the ongoing assistance of a story editor. Awarded through juried competitions, this funding has widespread appeal among accomplished screenwriters, playwrights, journalists and writers in related media. Loans this year went to 11 screenwriters for a total of \$137,500.

During 1991-92 several films produced with OFDC assistance met with critical and box office success. At the 1991 Cannes Film Festival Atom Egoyan's *The Adjuster* was showcased in the prestigious Directors Fortnight and Deepa Mehta's *Sam and Me* was screened in Critics Week. In Toronto the Perspective Canada program at the 1991 Festival of Festivals presented a record 18 OFDC-assisted productions. One of these, Srinivas Krishna's *Masala*, later enjoyed a six-month Toronto run.

The OFDC supported 43 special projects this year.

- ◆ We provided funding to the Academy of Canadian Cinema and Television, the Toronto Festival of Festivals, Cinefest '91 (a regional film festival in Sudbury) and other industry organizations.
- ◆ We awarded grants for professional development activities – such as Full Screen (a workshop for producers of colour), the Multicultural Dramatic Fund and workshops on directing by the Black Film & Video Network.
- ◆ In addition, travel grants enabled filmmakers to attend Canadian and international festivals and events which had officially invited their films.

All these special projects helped to strengthen the art and economics of the Ontario film industry.



Kirsty Bourne, Pat Mastioanni and  
Stacie Mistysyn in *Playing With Time Inc.'s  
"School's Out! The Degrassi Feature"*

# *Competing in the global marketplace*

## **SALES AND DISTRIBUTION**

is not enough to produce quality films and television programs. We must also ensure that audiences have a chance to see them. The OFDC's Sales and Distribution division works to get Ontario-made films on screens in this province, in Canada and internationally.

This year we began to place more emphasis on marketing strategy when assessing applications for OFDC production funding. In making investment decisions, we are now taking an in-depth look at the producer-distributor relationship and at the project's target market and proposed marketing tools.

To encourage customized marketing strategies at an early stage, we made producers eligible for our domestic distribution assistance this year. We now offer loans to help Ontario producers utilize marketing tools and create marketing items to support the theatrical launch of their films in the Ontario market.

In 1991-92 we also introduced a one-year pilot program to boost the exhibition of Canadian movies in the home market through grants to Ontario repertory cinemas. Eight participating theatres received funds to promote and advertise Canadian films made over the past three years. The program financed such innovative marketing ideas as a dinner with a visiting filmmaker, late-night television commercials, bus shelter posters and ads in alternative newspapers.

Rep houses generally feature second-run movies and present more films over a given time frame. They offer the potential to reach new audiences for Canadian films. After the pilot program concludes in fall 1992, the OFDC will analyze the outcome to determine if further steps should be taken to support exhibition activities.

In export markets, Ontario distributors this year continued to achieve solid results with

*Corey Haim in Norstar Entertainment Inc.'s  
"Oh, What a Night"*

the assistance of the OFDC. We organized group missions involving 28 companies and helped finance 11 solo missions to key trade shows.

The "Ontario Group" – as we call our joint missions – travelled to France for two major television markets, MIP-TV and MIPCOM, and also went to the Montreal Film, Television and Video Market. Solo missions visited the annual National Association of Television Program Executives (NATPE) gathering in New Orleans and other international trade shows. In addition, OFDC staff attended the Cannes Film Market and the Berlin Film Market to help promote Ontario film production, investment and presales.

In all, export sales assisted by the OFDC totalled approximately \$7 million this year. Deals were made with major U.S. distributors for Atom Egoyan's *The Adjuster*, Bruce McDonald's *Highway 61* and Gail Singer's *Wisecracks*. *Talk 16* by Janis Lundman and Adrienne Mitchell fared well overseas, especially in the U.K. and France. Kevin McMahon's *The Falls* sold to Channel 4 in Britain, and producer Rhombus International found several buyers for the performing arts programs *Pictures on the Edge* and *Le Dortoir*. The many other international sales of OFDC-backed productions are too numerous to list.

The Sales Office at the Toronto Festival of Festivals – co-ordinated by the OFDC and the Toronto Film Festival – has become a regular stop on the global film sales circuit. This year 1,000 buyers and sellers registered to use the office's marketing facilities.



# *Marketing Ontario*

## *production values*

### **LOCATION PROMOTION AND SERVICES**

**C**ompetition for on-location shooting is intense. Ten years ago there were fewer than 100 film commissions worldwide; now there are more than 200.

The mission of the OFDC's Location Promotion and Services division is to persuade both foreign and Canadian producers to shoot in Ontario. In addition to running an energetic marketing campaign, the division provides free location scouting and other helpful services to facilitate projects.

To enable Hollywood executives to see Ontario for themselves, the OFDC organized two familiarization tours. One group visited the province in May 1991 and another during the Toronto Festival of Festivals in September. These high-profile guests viewed key film locations in Toronto and the surrounding area, toured studios and facilities and met with unions and guilds. Both groups also spent a day surveying locations in Ottawa.

The OFDC spearheaded the first ever joint exhibit by Canadian film commissions at Location Expo 1992 from February 29 to March 2 in Santa Monica, California. The federal Department of External Affairs and trade and film commissions from across the country worked together to promote Canada at this annual trade show for the Hollywood production community.

This year we made plans to base a marketing agent in Los Angeles to promote Ontario as a filming location. Costs of this full-time position will be shared by the OFDC, the City of Toronto and the Ministry of Industry, Trade and Technology.

We introduced a tabloid-style newsletter, *Ontario On Location*, which goes to 4,000 Hollywood decision-makers every six months. In addition, we redesigned our popular reference book *Production Information for Film and Videotape* to provide better coverage of a broader range of facilities and services.

The OFDC's large and growing location photo library has earned a reputation for fast and effective service. We hire free-lance location managers to scout potential sites on request. We also participate in the City of Toronto's Film Liaison Industry Committee, which works to smooth film production.



*Kathy Bates, Shirley MacLaine and Jessica Tandy  
Largo Entertainment's "Used People"*

This year we assisted 58 productions to shoot on-location - projects that pumped an estimated \$216 million into the Ontario economy. Forty-six of these productions were Canadian, spending an estimated \$171.2 million in the province, while 12 were foreign, spending an estimated \$44.8 million here. Among the films shot in Ontario were *Used People* starring Shirley MacLaine and Marcello Mastroianni, *Deceived* starring Goldie Hawn, *The Cutting Edge* by Interscope Communications/MGM and the TV movies *The Broken Cord*, *Devlin*, *Drop Dead Gorgeous* and *Return of Eliot Ness*.

# Providing incentives to invest in film and television

## ONTARIO FILM INVESTMENT PROGRAM

1988 the federal government sharply reduced the income tax benefits to investors in Canadian films, while Quebec began to offer generous tax breaks for filmmaking there. To maintain Ontario film production levels, the provincial government introduced the Ontario Film Investment Program (OFIP) in 1989 as a two-year initiative. OFIP was renewed for a further two years in March 1991.



Lacewood Productions Inc.'s "The Teddy Bears Christmas"

Under OFIP, Ontario investors can obtain cash rebates of 15-20 per cent of their investment in television projects and 20-25 per cent of their investment in feature films. To qualify for the program, a production must meet high Canadian content requirements and at least three quarters of its budget must be spent in Ontario.

During 1991-92, 36 film and television projects qualified for \$16 million in rebates. These productions spent \$107.5 million in Ontario, creating the equivalent of more than an estimated 1,000 full-time jobs.

Each year the OFDC meets with the film and television industry to review OFIP's performance. Consultations in February 1992 led to major changes in the program guidelines, to take effect in the new fiscal year. These changes will streamline, simplify and speed up procedures for both producers and the OFDC.

Without OFIP, 80 per cent of the film and TV activity supported by the program over the past three years would not have happened in Ontario, according to a producer survey. Many projects would have left the province or would not have filmed at all. Budgets totalling \$313 million simply would not have been spent here.

OFIP is clearly the engine that drives Ontario's independent filmmaking sector and production companies. OFIP-assisted projects account for more than 70 per cent of independent film and television production in Ontario, apart from variety shows.

Film and television projects supported by OFIP produce revenues for the Ontario government that exceed the cost of the program. In 1991-92, for example, OFIP's total funding allocation was \$14.37 million. Combined personal income taxes, corporate taxes, sales taxes and other provincial levies received from the film and TV projects assisted by OFIP is estimated at \$15.7 million. In effect, OFIP pays for itself.

This year, three-quarters of OFIP funds were committed to television series - while theatrical feature films and TV anthologies, shorts and specials received the rest. Productions assisted by the program include the IMAX film *Titanica*, the theatrical feature *Hurt Penguins* and the children's series *Eric's World*.

OFIP supports diverse high-quality film and TV projects that reflect Canadian values, culture and communities. Overall, 83 per cent of productions funded this year were children's programs, culturally significant documentaries, performing arts projects or programs with multiracial themes or racial minorities in positive roles. Women held key creative or decision-making positions in 92 per cent of projects assisted by OFIP this year.

## *Nurturing the non-theatrical sector*

### **NON-THEATRICAL FILM FUND**

The demand for non-theatrical films is growing rapidly with the trend toward video materials in learning settings of all kinds, including the educational system. The OFDC is committed to helping Ontario's independent non-theatrical sector supply this emerging market with Canadian products reflecting a Canadian perspective.

In 1990-91 the OFDC established the Non-theatrical Film Fund to support the development, production and marketing of educational films not intended primarily for broadcast or theatrical showing. OFDC assistance takes the form of grants (rather than equity investments or loans) awarded through a competitive process.

In its second year, this innovative program continued to present the OFDC with challenging subject matter and creative financing scenarios. During 1991-92 government funds totalling \$741,000 were committed to 59 projects with combined Ontario budgets of \$3.8 million. The response to this program far surpassed available resources and, as a result, less than one-third of applications could be approved.

The Non-theatrical Fund supports grass-roots film productions targeted mainly to schools, social service organizations and community groups. Among the projects assisted this year were Alphonse Adetuyi's *Survivors*, about AIDS and the black community, and Graeme Lynch's *Lost Innocence* on teenage drug abuse. *Lost Innocence* won a gold medal for best social drama at the International Film and TV Festival in New York.

At the request of Ontario's independent film production community, the government has renewed the Non-theatrical Film Fund for a third year, until March 31, 1993.



*Kaylor Sergeant in Asterisk Production's "Willing to Learn"*

# *Conducting the business of film*

## BUSINESS AND LEGAL AFFAIRS

The OFDC's Business and Legal Affairs division oversees the Corporation's business relationships and guarantees that the deal-making side of film production receives due attention.

Business and Legal Affairs reviews applications for most OFDC programs and negotiates all program contracts on behalf of the Corporation. It protects the OFDC's interests and ensures accountability in all investments, loans and grants. This year 273 contracts were processed.

The division provides business advice and guidance to OFDC program staff. The goal is to structure projects in a way that maximizes the quality of the film and the return on investment. The division also fosters good business practices in the industry by insisting on sound procedures in OFDC projects and by advising OFDC clients on dealings with other partners.

This year Business and Legal Affairs continued to monitor the trend toward co-productions, especially those involving other provinces. Provincial film agencies normally invest only in projects where producers from their own province have majority control. Such ownership requirements must be relaxed to make co-production feasible.

Business and Legal Affairs has taken the lead in negotiating the complexities of co-production financing with filmmakers and film agencies in other provinces. This year the OFDC supported co-productions with Quebec and Nova Scotia.

The division maintains a database compiling sales reports on OFDC-backed film and television productions. This information on the results of previous projects helps us target our investments.

Another role for the division is to track revenue and distribution reporting on OFDC commitments. This year Business and Legal Affairs monitored 640 files



Rhombus Media Inc.'s "Bolero"

for recoupment of production investments or repayment of development loans. Revenues collected were double the previous year's. These funds were returned to the program areas involved, enhancing their capacity to take on new commitments.

## *Developing policy and managing operations*

### **CORPORATE MANAGEMENT**

The OFDC's Corporate Management division this year geared up for an industry-driven strategic planning process to occur in 1992-93. Through this collaborative process, representatives of all sectors of film and television will work with the OFDC to formulate a five-year plan to set the industry's direction. The strategic plan will include recommendations to the provincial and federal governments as well as the private sector.

This planning initiative is part of the division's role in shaping government policy toward the film industry. Corporate Management regularly evaluates all OFDC programs to ensure they continue to meet industry needs and government priorities and are run efficiently. This exercise has confirmed the value of the OFDC's existing range of programs and reinforced the case for government funding in a tight fiscal climate.

Corporate Management co-ordinates OFDC management processes, including preparation of the annual corporate plan and quarterly monitoring reports. This year the division completed a major human resources review, which strengthened the OFDC's hiring, performance review and career development processes.

During the year the Ministry approved the OFDC's recommendation to establish separate positions for the roles of chairperson and chief executive officer. Corporate Management translated this split into operational terms. The division also provided orientation and training for the new Board members named this year.

A new computer system was installed, with a database enabling each OFDC program area to track clients, investments and other activities. This information has proven very useful for program evaluation purposes. The new system also connects all staff through electronic mail.



*Cambium Film & Video Productions Ltd.'s "My Foolish Heart", a Holly Cole Trio Music Special*

The OFDC this year introduced a quarterly newsletter for the film industry as part of an ongoing communications program. Corporate Management co-ordinates the effort to increase awareness of OFDC activities and encourage feedback from the industry and the public.

Corporate Management also evaluates provincial funding for two major elements of Ontario's film infrastructure: Cinematheque Ontario (a resource centre which runs film series and a film library and promotes the appreciation of film) and the Canadian Film Centre (a training facility for our next generation of producers, writers and directors).

## COMMITMENTS

**FFT** Feature Film Theatrical ◆ **TVF** TV Feature ◆ **FFD** Feature Film Documentary ◆ **TVD** TV Documentary ◆ **TVS** TV Special  
**MS** TV Mini-Series ◆ **TVSer** TV Series ◆ **TVAnth** TV Anthology ◆ **TVDSer** TV Documentary Series ◆ **TVShrt** TV Short

## DEVELOPMENT PROJECTS 1991/92

TITLE	PRODUCER	CATEGORY
A Can of Worms	Lava Pictures Limited	<b>FFT</b>
A Diller A Dollar	Senderle Communications Inc.	<b>TVS</b>
A Divine Sort of Madness	Sepia Films Ltd.	<b>TVF</b>
A Trip Around Lake Superior	Boymann Entertainment Inc.	<b>FFT</b>
A Weave of Women	Weave of Women Inc.	<b>FFT</b>
A Wedding in Winter	918417 Ontario Limited	<b>FFT</b>
Acts of War	Screenlife Incorporated	<b>MS</b>
Almighty Voice	Harthill Productions Inc.	<b>FFT</b>
April One	Murray Battle Films Inc.	<b>FFT</b>
The Avro Arrow Story	Straight Arrow Productions	<b>TVF</b>
The Book of Eve	York Film Productions Inc.	<b>FFT</b>
The Boyd Gang	Hero Productions Inc.	<b>TVF</b>
The Butter Box Babies	Why Not Productions Inc.	<b>FFT</b>
Cafe Ole	Abalon Pictures Inc.	<b>FFT</b>
Camilla	Shaftesbury Films	<b>FFT</b>
Casting Stones	Katherine Smalley Productions	<b>FFT</b>
The Circle Game	Shadowlife Film Inc.	<b>FFT</b>
City of Dark	Bruno Lazaro Pacheco	<b>FFT</b>
Copper 7	Artizian Films Inc.	<b>FFT</b>
Crash	Naked Lunch Productions Limited	<b>FFT</b>
Crashtown	Run N Gun Film Co.	<b>FFT</b>
Cucaracha	Back Alley Film Productions Ltd.	<b>FFT</b>
Culture Shock	Investigative Productions	<b>FFT</b>
Dancing With the Devil	Ade Films	<b>FFT</b>
Dark Matter	Reunion Film Limited	<b>FFT</b>
Days and Nights in Calcutta	Sunrise Films Limited	<b>FFT</b>
The Drums of Voodoo	Nemesis Productions	<b>FFD</b>
Dry Lips Oughta Move to Kapuskasing	Accent Entertainment Corporation	<b>FFT</b>
Dustship	The Radio-Telegraphic Company, Inc.	<b>FFT</b>
Eclipse	Fire Dog Films Inc.	<b>FFT</b>
The Elizabeth Smart Project	Notebook Productions Inc.	<b>FFT</b>
Enemy Hands	Perth Avenue Productions	<b>FFT</b>
The Engineer of Human Souls	PVS Films	<b>FFT</b>
Eye Candy	Eye Candy Productions	<b>FFT</b>
Fat Man	Accent Entertainment Corporation	<b>FFT</b>
Fields of Fire	Develfilm Corp.	<b>TVF</b>
Filthy Rich	Screenventures International Inc.	<b>TVF</b>
Flora and Fauna	Spring Productions Inc.	<b>FFT</b>
Fork in the Road	Caber Film & Video Co. Ltd.	<b>FFT</b>
Formerly, Gus MacPhee	P.S. Production serv. ltd./Imagex ltd.	<b>FFT</b>
Ganesh	The Film Works Ltd.	<b>FFT</b>
Glenn Gould Project	Primedia Prod. Ltd./John McGreevy Prod.	<b>TVF</b>
Great Whale	Cineflics Limited	<b>TVS</b>
Gypsy Boy	Blokland Pictures Corporation	<b>FFT</b>
Halfbreed	Halfbreed Inc.	<b>FFT</b>
Hearts in Winter	RNA Productions Inc.	<b>FFT</b>
Hold Fast	Accent Entertainment Corporation	<b>TVF</b>
Hymn to Freedom	Almeta Speaks Production Inc.	<b>TVD</b>
In the Key of Oscar	Elitha Petersen Productions	<b>TVS</b>
In the Land of the Hummingbirds	Audacine Inc.	<b>FFT</b>
Indivisible	BBW Motion Pictures	<b>FFT</b>
Joeke and The Kid	955452 Ontario Limited	<b>TVF</b>
James A. Beveridge - Master of Possibilities	Gary Nichol Associates Ltd.	<b>TVD</b>
Je me souviens, Remember?	Thomas Lackey/Helen Henshaw	<b>FFT</b>
Just for a Year	Raul Galvez	<b>FFT</b>
Killing Pace	Threepenny Productions Inc.	<b>FFT</b>
King Leary	Cathode Ray Productions	<b>FFT</b>
Life Before Man	Primedia Productions Ltd./Helen Shaver	<b>FFT</b>
Little Saigon	D. Day Film Productions Inc.	<b>FFT</b>
Little Tokyo	Decal Film Inc.	<b>FFT</b>
The Longest, Quietest War of Them All	Ampersand Film & Videotape Prod. Ltd.	<b>FFT</b>
l'absence	Osmosis Communications Inc.	<b>FFT</b>

## COMMITMENTS

L'enfant et les Sortileges	Rhombus Media Inc.	TVS
MK Ultra	K. Downey Prod. Inc./570667 Ontario Ltd.	FFT
Momentum	Shaftesbury Films	FFT
Motorcycles and Sweetgrass	Tamarack Prod. (167183 Canada Inc.)	TVF
Neal and Beth	Makin' Movies Inc.	FFT
Nights Below Station Street	Primedia Productions Inc.	TVF
Nobody	Rose & Ruby Prod. Inc./Henry Less Prod.	FFT
October	Cineflics Ltd.	FFT
Overload	Chocolate Rabbit Pictures Ltd.	FFT
Peggy's Song	Peggy's Song Productions	FFT
Perdido Bay	Abaton Pictures Inc.	FFT
Primitives	Primitive Features Inc.	FFT
Queen of the Cadillac	Birdsong Films Inc.	FFT
Rain Island	Fine & Irving Productions Inc.	FFT
Remember the Fall	Rosamund Owen	FFT
Rio Frio	Dominion Pictures Inc.	FFT
The Riot at Christie Pits	Breakthrough Films and Television Inc.	FFT
Rondo	Passport Productions Inc.	FFT
Rush of the Passing Train	Boymar Entertainment Inc.	FFT
Sabachka	MTR Productions Limited	TVS
Sarah's Smile	Hildebrand Productions Inc.	FFT
Seventh Fire	Mustardseed Productions	FFT
The Shower	Gail Harvey	FFT
Sisters of the Road	Alla Nova Productions Inc.	FFT
The Summer I Went to the Moon	Pam Davenport	FFT
Sweetheart of America	Screenlife Inc./Sunrise Films Ltd.	MS
Swimming With Eels	Rosebud Films Ltd.	FFT
Too Much Hamlet for Me	High Altitude Productions Inc.	FFD
Touch My Lips	Peggy's Song Productions	FFT
Twice Upon a Time	Evergreen Television and Film Prod.	FFT
The Two Debs	Blokland Pictures Corporation	FFT
Unamerican Activities	Pierre Sarrazin Productions Inc.	FFT
The Undertaker	SC Entertainment International	FFT
Unexpected Moves	Indigo Films Inc.	FFT
Up to Low	Indigo Films (949617 Ontario Inc.)	FFT
Venice by Midnight	Light In August Films	FFT
Whale Music	Alliance Communications Corporation	FFT
Whisper my Name	TMJ Productions Inc.	FFT
White and Lazy	Shadow Shows Inc.	FFT
Winter Tulips	Kangaroo Court Productions Ltd.	FFT
Woman at Point Zero	Sunrise Films Limited	FFT
The Youngest Goolie	International Family Classics Prod. Inc.	FFT
Zero Patience	Zero Patience Productions	FFT

**COMMITMENTS**

**SCREENPLAY DEVELOPMENT - SCREENWRITERS 1991/92**

TITLE	PRODUCER	CATEGORY
Abused	Anne Tait Productions Inc.	FFT
Adagio	Sherry Coman	FFT
Babyface	Burning Past Productions	FFT
Bela Lugosi's Dead	Favid Johnston	FFT
Bulk Erase	Cal Coons	FFT
Butterfly Effect	Danny Zanbilowicz	FFT
Crownman	Clark Harris	FFT
Dance Hall in the Sky	Gugh Graham	FFT
French Kiss	Lina Chartrand	FFT
Good With Orchids	Martin Lovut & Bruce McKenna	FFT
Personal Demons	David Finley	FFT

**PRODUCTION PROJECTS 1991/92**

TITLE	PRODUCER	CATEGORY
Alligator Pie	Ap Productions Inc.	TV5
April One	April One Productions	FFT
Buried on Sunday	B.O.S. Film Limited	FFT
Comfort Creek	Comfort Creek Productions Inc.	FFT
Diviners The	Manawaka Productions Inc.	TVF
Eyes That Went Away	Opeongo Films Inc.	FFT
For Better or For Worse	Lacewood Productions Inc.	MS
Ganesh	The Film Works Ltd.	FFT
Giant Steps	Giant Steps Film Corp.	FFT
The Holly Cole Trio Special	Cambium Film & Video Productions Ltd.	TVD
Hurt Penguins	Cold Feet Productions Ltd.	FFT
I Love a Man in Uniform	Miracle Pictures Inc.	FFT
La Florida	Pierre Sarrazin Productions Inc.	FFT
La Maison Suspendue	Primedia Productions Limited	TV5
Latin Nights	Cineroutes Productions Inc.	TVD
Maggie & Felix	D.E.S.C.A. Productions Ltd.	FFT
Montreal Vu Par	Atlantis Films Development Limited	FFT
Mustard Bath	Mustard Bath Inc.	FFT
Passage of The Heart	Primedia Productions Ltd.	TV5
Pictures at an Exhibition/Bolero	Rhombus Media Inc.	TV5
School's Out - The Degrassi Feature	Playing With Time Inc.	TVF
The Sound and the Silence	Atlantis Films Limited	MS
Spirit Rider	Western Owl Prod. Ltd. (679502 Ont. Ltd.)	TVF
Standards	Rebelfilms Inc.	TVD
Stories of the Road Allowance People	Halfbreed Inc.	TV5
Tectonic Plates	Rhombus Media Inc./Hauer-Rawlelce Prod.	TVD
The Teddy Bears Christmas	Lacewood Productions Inc.	TV5
Trees: An Endangered Species?	M & M Film Productions Ltd.	TV5
Twist	Sphinx Productions	FDF
Vocies From the Shadows	Investigative Productions Inc.	TVD

**SPECIAL PROJECTS 1991/92****Travel**

"Between Two Worlds" Leipziger Festival, Deutschland  
 "Canada, Eh!" Fest. Of New Canadian Cinema, Indiana  
 "Clearcut" Göteborg Film Festival, Sweden  
 "Deadly Currents" Berlin Film Festival  
 "Defy Gravity" Canadian Film Celebration - Calgary  
 "The Events Leading up to My Death" Local Heroes  
 "The Famine Within" Melbourne & Sydney Festivals  
 "Highway 61" San Sebastian International Film Festival  
 "The Homework Bureau" Local Heroes  
 "Jimmy's Coming/Tessa" Local Heroes  
 "Kumar and Mr. Jones" Edinburgh Int'l. Film Fest.  
 "Le Doroir" Emmy Awards (1991 International)  
 "The Making of Monsters" New York Film Festival  
 "The Making of Monsters" Vancouver Film Festival  
 "Masala" Birmingham Film Festival  
 "Masala" IFFM, New York  
 "Masala" Vancouver Film Festival  
 "Norhe and the Microbabe" Local Heroes  
 "Older, Stronger, Wiser" Margaret Mead Festival, New York  
 "Retrospective of Work" The Sydney Film Festival  
 "R.S.V.P." Sundance Park City Film Festival  
 "Talk 16" Cinema du Reel, Paris  
 "Talk 16" IFFM, New York  
 "Welcome to Hell" Local Heroes  
 "Wisecracks" Sydney & Melbourne Film Festivals

Barry Greenwald  
 Caber Film & Video Co. Ltd.  
 Richard Bugajski  
 Reunion Film Ltd.  
 Michael Gibson  
 Flat Rock Films Inc.  
 Kandor Productions Ltd.  
 Don McKellar  
 Bill Keenan  
 Bootleg Film Corporation  
 Sugith Varughese  
 Rhombus Media Inc.  
 John Greyson  
 John Greyson  
 Srinivas Krishna  
 Divani Films Inc.  
 Divani Films Inc.  
 John Helliker  
 Claire Prieto  
 Philip Hoffman  
 Miracle Pictures Inc.  
 Janis Lundman/Adrienne Mitchell  
 Janis Lundman/Sdrinnae Mitchell  
 Yaseen Lachporia  
 Gail Singer

**Professional Development**

Industrial and professional development programs  
 Reel TV - Provision of video footage  
 Directing workshops  
 Peter Mortimer to Cannes  
 Charles Street Video Workshop series  
 Canadian Dreams  
 The Gerald Pratley Award  
 Developing producers of colour  
 Multicultural Dramatic Film Fund  
 Trade Forum 1991 passes  
 IFVA/AVCI (Prairie Region) Conference  
 Carrefour Ontario '92  
 Images '91 Festival  
 Speaking New Media  
 Le Grand Gala de la Fierté Francophone  
 Screenwriters Forum 1991  
 Festival of Festivals 1991  
 The Owl Centre Training & Internship Program

Academy of Canadian Cinema & Television  
 Academy of Canadian Cinema & Television  
 black film & video network  
 CFTA  
 Charles Street Video  
 CIFC (Canadian Independent Film Caucus)  
 Film Studies Association of Canada  
 Full Screen  
 LIFT  
 LIFT  
 LIFT  
 NACFO  
 Northern Visions Ind. Film & Video Assoc.  
 Northern Visions Ind. Film & Video Assoc.  
 Richelieu International  
 Screenwriters Forum Inc.  
 World Film Festival of Toronto, Inc.  
 Young Naturalist Foundation (Owl TV)

## COMMITMENTS

### INTERNATIONAL DISTRIBUTION PROJECTS DISTRIBUTORS ASSISTED BY SOLO SALES MISSIONS

PROJECT	APPLICANT
Annecy Animation Market	Paragon International
Cannes 1991	Cinephile Limited
"Highway 61" San Sebastian Film Festival/Market	Cinephile Limited
MIDEM 1992	Rhombus International
MIPCOM 1991	Atlantis Releasing Inc.
Monte Carlo 1992	Ellis Enterprises Inc.
Monte Carlo 1992	International Telefilm Ent. Inc.
NATPE 1992	Paragon International
NATPE 1992	SC Entertainment International Inc.
Tokyo Canadian Film Week 1991	Cinephile Limited

### INTERNATIONAL MARKETS SERVED VIA GROUP SALES MISSIONS

MIP-TV 1991, Cannes, France (9 Ontario companies) → MIPCOM, Cannes, France (13 Ontario companies)

### OTHER ACTIVITIES

Banff Television Festival → Berlin International Film Festival → Cannes International Film Festival  
Independent Feature Project → Montreal International Film, Television and Video Market → New York Film Festival  
Toronto Festival of Festivals - Sales Office

### REPERTORY CINEMA EXHIBITION PILOT PROGRAM

Bloor Cinema → Bookshelf Cinema → Bytowne Cinema → Cinematheque Ontario → Gorge Cinema  
New Yorker Repertory Cinema → Princess Cinema → Princess Court Cinema

### LOCATION PROMOTION AND SERVICES

#### Domestic Productions Assisted

TITLE	PRODUCER	CATEGORY
A Moment of Truth	CBI Canada Ltd.	TV\$
Alligator Pie	AP Productions Inc./Calico Pix Inc.	TV\$
Beyond Reality	Paragon Entertainment Corporation	TV\$er
CDN. Brass - Home Movies	Rhombus Media Inc.	TV\$
Counterstrike	Cinegramme IV Inc./Alliance Communications Corp. for CTV/USA Network/TF 1 France	TV\$er
Degrassi High - School's Out	Playing With Time Repertory Company/CBC	TV\$
Degrassi Talks (6-PART)	Playing With Time Inc.	TV\$
Diamond Fleece	A Moving Image Prod. in assn. with Astral Film Ent./The Landsburg Co. and First Choice Communications	TV\$er
D.N.A.	J. Good Holdings Inc.	TVF
E.N.G.	Moviecorp XX Inc./Alliance Communications Corp. for CTV/Lifetime Television	TV\$er
Eric's World	Cambium Film & Video Prod. Ltd.	TV\$er
Forever Knight	Paragon Entertainment Production in assn. with TriStar Television for CBS & Baton Broadcasting	TV\$er
Gerda	Gerda Film Prod./CBC	TVF
Ghostwriters Inc. (pilot)	Visual Productions Ltd.	TV\$
Giant Steps	OB & D Films	FFT
Hidden Room	Velvet Star Prod./Lifetime Network/First Choice	TV\$er
Hurt Penguins	Cold Feet Productions Ltd.	FFT
In Search of Alexander	SC Entertainment Int.	FFT
I'll Never Get To Heaven	CBC	TVF

## C O M M I T M E N T S

Kat's & Dog	Pearson Lamb Prod./CTV/CBS/CBN	TVSer
Kids in the Hall	CBC/Broadway Video International Ltd./HBO	TVSer
Leather Wings	Graminivore Films Inc.	FFT
Liar's Edge	Norstar Entertainment Inc.	FFT
Lost Innocence	Graeme Lynch Productions	FFT
Maggie and Felix	Desco Productions	FFT
Maniac Mansion	Atlantis Films Limited in asssn. with Lucas Films Ltd. Television for the Family Channel/YTV Canada Inc./USA Cable	TVSer
Material World	CBC	TVSer
Missing Treasures	Missing Treasure Productions Inc.	TVSer
Montreal Vu Par	Atlantis Film Development Limited	FFT
Oh What A Night	Norstar Entertainment Inc.	FFT
Panic in the City*	Saban-Scherick Prods./Sunrise Films Ltd./CBS	TVSer
Parole Board (pilot)	Rosedale Film Ventures Ltd./Board I. Prods. Inc. TVS	TVF
Police File (pilot)	Skyvision Entertainment in association with Grossa Jacobson	TVS
Road To Avonlea	Sullivan Films Inc./The Disney Channel/CBC	TVSer
Scales of Justice	CBC	TVSer
Search For Diana	Twinbay Media International	TVSer
Street Legal	CBC	TVSer
Super Dave Osbourne Show	Superdave Prods. in association with	TVSer
Survivors	Global Television/Showtime	TV
Tectonic Plates	Inner City Films Inc./Survivor Films	FFT
Tiger Claws	Rhombus Media Inc.	FFT
To Catch A Killer	Tiger Claws Prod.	TVF
Top Cops*	CEG Cinema Partners Inc./Tribune Entertainment/TVM	TVSer
True Stories	CTV/Saban Entertainment	TVSer
Urban Ecosystem with David Suzuki	CBS Broadcast International of Canada Ltd.	TVS
Vita Cane	Paragon Entertainment Prod. in asssn. with the	FFT
Wojeck - Out Of The Fire	Aaron Spelling Co. & the Polson Co. for Baton	TVF
	Broadcasting Co., and Fox Broadcasting	
	Porpoise Bay Prods. Inc./Film Image for CBC	
	Leader Media Productions Ltd.	
	CBC	

### Foreign Productions Assisted

A Little Piece of Heaven	Grossbart Barnett Productions Inc./Heartstar Prod./NBC	TVF
Baby on Board	Rose & Ruby Prods. Inc./ABC Video Ent./	FFT
The Broken Cord	Famous Players/Prism Entertainment	TVF
The Cutting Edge	Alan Barnett Prod./ABC/Universal Television	FFT
Devlin	Interscope Communications/M.G.M.	TVF
Drop Dead Gorgeous	Viacom Pictures for Showtime	TVF
Heartsongs	Power Picture 1 Corporation/Hearst	TVS
In The Nick of Time	Entertainment/USA Network/First Choice	TVF
Return Of Eliot Ness	Strawberry Vale Film & TV Production	TVF
Reunion In Canada (Winnie Markus)	Spectator Films/Heartstar Prod. Ltd./	TVF
The Last Wish	Walt Disney Studios/NBC	TVF
This Is My Life	NBC Productions/Heartstar Productions Ltd.	TVF
Used People	Phoenix Films/ZDF Television - Germany	TVF
	Grossbart Barnett Productions/Heartstar Productions Ltd./ABC	TVF
	20th Century Fox Film Corporation	FFT
	Largo Entertainment/Distr. by 20th Century Fox	FFT

\* Co-production

## COMMITMENTS

### OFIP PROJECTS 1991/92

TITLE	PRODUCER	CATEGORY
Alligator Pie	Calico Pix Inc.	TV\$
Beyond Reality	Paragon Entertainment Corporation	TV\$er
Birthday	D. Day Film Productions Inc.	TVShrt
Blown Away	Norstar Entertainment Inc.	FFT
Brain Sex	Primedia Productions Limited	TVDSer
Comfort Creek	Norstar Entertainment Inc.	FFT
Counterstrike	Alliance Communications Corporation	TVF
Doug Barr's Musical Magical Day	Nova Motion Pictures, Ltd.	TV\$er
Eric's World	Cambium Film & Video Productions Ltd.	TV\$er
E.N.G.	Alliance Communications Corporation	TV\$er
For Better or For Worse	Lacewood Productions Inc.	TV\$er
For Better or For Worse	Lacewood Productions Inc.	TVM
Giant Steps	OB&D Films	FFT
Hidden Room	Velvet Star Productions Inc.	TV\$er
Hurt Penguins	Lightshow Communications Inc.	FFT
Johann's Gift to Christmas	OB&D Films	TV\$er
Katts & Dog	Katz '91 Inc.	TV\$er
La Maison Suspendue	Primedia Productions Limited	TVAnth
Maniac Mansion	Atlanta Films Limited	TV\$er
Sweating Bullets	Accent Entertainment Corporation	TV\$er
The Swordsman	SC Entertainment International Inc.	TV\$er
The Teddy Bears Christmas	Lacewood Productions Inc.	FFT
Tin Tin	Nelvana Limited	TV\$
Titanic	Imax Corporation	TV\$er
Vita Cane	Leader Media Productions Ltd.	FFD
		FFT

*In addition to the above, ten projects have met threshold requirements and have certificates pending.*

### NON-THEATRICAL FILM FUND 1991/92

#### Development Projects

TITLE	PRODUCER
A Call For Peace	Winter Films Inc.
Abby, I Hardly Knew Ya	Investigative Productions Inc.
Blueberries & Whipped Cream	Blokland Pictures Corporation
Bootstrap Initiatives	John Vainstein & Associates
BP	Elizabeth Yake
Employee Empowerment	Cathleen Macdonald
Energy: The Cycle of Life	Medicinema Ltd.
Indecision Time/Un Canado Errant	Cinefocus Canada Inc.
King's Street: Beauty and the Beat	Patricia Lambkin
Masculinity and the Adolescent	Daimon Films
Media Station	Two House Productions
My Dream Your Dream	Vison Videomagic Concepts and Productions Ltd.
Out of History	Harry Sutherland
Reconnection	Remo Giraldo
Reflex Action	Scott Barrie
Royal Ontario Museum	Hawkins Communications Incorporated
Satellites	Waxworks Productions
Siblings	Cry Wolf Productions
Toronto Restored	Art & Industry 20th Century Productions
Wormcomposting - Vermicomposting	Advanced Video Techniques
You're Out of a Job - Now What?	Sahasrabudhe, Orr, Miliar Associates Limited

**Marketing Projects**

Battle of the Bulge  
 Bridging the Rivers of Silence  
 By His Hand:  
 Creation of the Universal Declaration of Human Rights  
 Family Transitions: A Multi-Media Resource  
 Monumental: Canadian Short Films

International Tele-film  
 Kinetic Inc.  
 Omega Films Limited  
 Omega Films Limited  
 Lynx Images Releasing

**Production Projects**

Ann and Maddy  
 Arenas  
 Audition  
 Battered Women & the Criminal Justice System:  
 The Renfrew Model  
 Brenda and Edward  
 The Castagnano D'Andrea Mural:  
 Rebirth of the Renaissance Dream  
 Click! Click!  
 Disgraced Monuments  
 Donuts, People and Their Dreams  
 Etranger Chez Lui/A Stranger at Home  
 Hurry Up and Wait!  
 In Search of Joy  
 Iron Chief Charlie  
 Jennifer Hodge: The Glory & The Pain  
 Johnston...Johnston  
 Keepers  
 Le Clan Destin  
 Lost Innocence  
 Making Peace  
 Marguerite  
 Moonman  
 No Guilt  
 Out of the Blue  
 Pas De Trois/Three's Company  
 Raiders  
 Receiving You Loud & Clear  
 Roots Daughters  
 Siblings  
 Sticks & Stones  
 Survivors  
 Thank God I'm a Lesbian  
 Under the Surface of My Skin  
 Values and Choices  
 Voices of Positive Women

EF&F Productions Inc.\Red Snapper Films Limited  
 Egidio Coccimiglio  
 Gallery Street Productions Inc.  
 Labour Film Project  
 Pearly Gates Productions  
 Bondfast Productions Inc.  
 Ed Ackerman  
 Monumental Pictures Inc.  
 Light and Sound Productions  
 Beaver Creek Pictures  
 M.V. Medical Video Productions  
 2 Loons Productions  
 Michael Iwan  
 Prieto-McTair Productions  
 Square Deal Productions Inc.  
 Keepers Productions Inc.  
 Alfa Nova Productions Inc.  
 Graeme Lynch  
 Amistad Video and Film  
 Susan C. Rynard Inc.  
 Jerome Goulem  
 Personae  
 Out of the Blue Film Productions  
 Monika Merinat  
 Bright Boy Productions  
 Arc Films Ltd.  
 Bianca Brynda  
 Cry Wolf Productions  
 I-sis Productions  
 Black Coalition for AIDS Prevention  
 Laurie Colbert  
 Faun Productions Inc.  
 Eduvision Inc.  
 Michael Balser

AUDITOR'S REPORT

To the Board of Directors of the Ontario Film Development Corporation  
and the Minister of Culture and Communications

I have audited the balance sheet of the Ontario Film Development Corporation as at March 31, 1992 and the statement of operations and surplus for the year then ended. These financial statements are the responsibility of the Corporation's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at March 31, 1992 and the results of its operations for the year then ended in accordance with the accounting policies described in note 2 to the financial statements.

Toronto, Ontario  
September 16, 1992

*J.F. Ottermann*

J.F. OTTERMAN, F.C.A.  
Assistant Provincial Auditor

**BALANCE SHEET**

As at March 31, 1992

<b>ASSET</b> <i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Cash and short-term deposits (note 3)	30,722	33,326
	<b>30,722</b>	<b>33,326</b>

<b>SURPLUS</b> <i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Surplus (note 3)	30,722	33,326
Commitments (note 6)		
	<b>30,722</b>	<b>33,326</b>

*See accompanying notes to financial statements.*

On behalf of the Board:

  
DIANE CHABOT, CHAIRPERSON  
PETER MCQUILLAN

PETER MCQUILLAN, MEMBER

## STATEMENT OF OPERATIONS AND SURPLUS

*For the year ended March 31, 1992*

<b>REVENUE</b> <i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Ministry of Culture and Communications		
Program grants	20,957	24,091
Recovery of salaries and benefits (note 4)	2,138	3,808
Operating grants	1,750	—
Cinematheque Ontario grant	800	835
Canadian Film Centre grant	127	127
Interest	2,859	2,799
Return of investment under assistance programs		
Capital refunded	966	548
Income	2	28
	<b>29,599</b>	<b>32,236</b>
<b>EXPENDITURE</b> <i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Assistance programs (note 5)		
Production	6,253	7,770
Development	1,176	1,069
Special projects	861	1,004
Distribution	52	51
Repertory cinema exhibition	42	—
Non-theatrical film fund	610	199
	8,994	10,093
Rebate program		
Ontario Film Investment Program	18,670	6,289
Administrative expenses (note 4)	3,601	3,808
Cinematheque Ontario grant	840	835
Canadian Film Centre grant	98	127
	<b>32,203</b>	<b>21,152</b>
(Deficiency) excess of revenue over expenditure	(2,604)	11,084
Surplus, beginning of year	33,326	22,242
Surplus, end of year	<b>30,722</b>	<b>33,326</b>

*See accompanying notes to financial statements.*

## NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 1992

### 1. Background

The Corporation was established, without share capital, on January 30, 1986 by Regulation 37/86 under section 5 of the Development Corporations Act. The main purpose of the Corporation is to create and stimulate employment and investment in the Ontario film industry.

### 2. Significant Accounting Policies

The Corporation's financial statements have been prepared by management using a modified cash basis of accounting. The significant accounting policies used to prepare these statements are summarized below:

- (i) Revenue is recorded when received and payments for assistance and rebate programs are charged to expenditure as disbursed.
- (ii) Fixed assets acquisitions are expensed. These and other administrative expenses are recognized on a cash basis modified to allow an additional 16 days after year-end to record payments for goods and services pertaining to the fiscal year just ended.

### 3. Cash and Short-term Deposits and Surplus

Cash and short-term deposits and surplus consist mainly of the unspent balance of grants received from the Ministry of Culture and Communications for specific purposes.

The use of cash and short-term deposits and surplus is restricted as follows:

<i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Ontario Film Investment Program	21,337	25,044
Assistance programs	8,681	8,051
Film industry strategic plan	150	—
Other	47	—
	<b>30,215</b>	<b>33,095</b>

### 4. Administrative Expenses

The Ministry of Culture and Communications paid the salaries and benefits of the Corporation's permanent employees for the year ended March 31, 1992; fees for temporary employees and other administrative expenses were paid directly by the Corporation from the operating grant provided by the Ministry. All administrative expenses were paid on behalf of the Corporation by the Ministry for the year ending March 31, 1991.

**NOTES TO FINANCIAL STATEMENTS***For the year ended March 31, 1992***4. Administrative Expenses (cont'd)**

Details of administrative expenses are as follows:

<i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Salaries and benefits	2,207	1,778
Services	1,088	1,422
Transportation and communication	182	214
Supplies and equipment	124	394
	<b>3,601</b>	<b>3,808</b>

**5. Assistance Programs**

Financial assistance provided to applicants during the year by the Corporation consisted of:

<i>In thousands of dollars</i>	<b>1992</b>	<b>1991</b>
Grants	1,547	1,250
Investments		
Loans	1,194	1,073
Capital participation	6,253	7,770
	<b>8,994</b>	<b>10,093</b>

**6. Commitments**

As at March 31, 1992, the Corporation was contractually committed, pending satisfaction of certain requirements, to rebate payments totalling \$13,699,000 (1991 - \$17,589,000) under the Ontario Film Investment Program. In addition, the Corporation was contractually committed to advance funds totalling \$2,100,000 (1991 - \$3,007,000) to applicants under its assistance programs. As at March 31, 1992, the Corporation had approved an additional \$2,490,000 (1991 - \$1,740,000) of financial assistance for which it has subsequently entered into contractual agreements.

**7. Comparative Figures**

Certain of the 1991 comparative figures have been reclassified to conform to the presentation adopted in the current year.

/. Chiffres correspondants  
Cerfains des chiffres correspondent  
tée pour l'année actuelle.

Au 31 mars 1992, la Société s'est engagée pour contrôler à 100%, lors de certaines acquisitions qu'elle a effectuées au cours de l'année. Ces acquisitions ont été réalisées dans le cadre de deux opérations distinctes : la vente du programme d'investissement sociétaires et la vente du programme d'investissement des fonds d'investissement.

## o. Engagements

**3. Programmes d'aide financière** Veuillez trouver ci-dessous la liste des programmes d'aide financière proposés par la Société aux partenaires qui en ont fait la demande :

### 5. Programmes d'aide financière

#### **4. Frais d'administration (suite)**

pour l'exercice fermé le 31 mars 1992

nom de la Société pour le ministère. Ces dépenses sont dépendantes du dimensionnement pour l'exercice se terminant le 31 mars 1991 ou d'autre part au cours de l'exercice précédent. Les dépenses administratives ont été payées par la Société à même la subvention de fonctionnement reçue de la Société pour l'exercice se terminant le 31 mars 1992, les frais relatifs au personnel temporaire et les autres dépenses administratives ont été payées par la Société à même la subvention de fonctionnement reçue de la ministère.

#### 4. Frais d'administration

	en milliers de dollars	1991	21 377	25 044	8 681	8 051	150	47	—	30 215	33 095
Programme d'investissement dans l'industrie cinématographique et audiovisuelle											
Programmes d'aide financière											
Cinématographique et audiovisuelle											
Plan stratégique de l'industrie cinématographique											
Autre											

L'utilisation de l'encaisse, des dépôts à court terme et du surplus est restreinte de la façon suivante :

En conséquence, les dépôts à court terme et le surplus sont utilisés principalement du solde non dépensé des subventions. Les dépôts à court terme de la Culture et des Communications sont utilisés dans l'industrie cinématographique et audiovisuelle.

Il est impossible de faire une estimation précise du montant des dépenses qui pourraient être effectuées dans l'industrie cinématographique et audiovisuelle dans l'avenir. Les dépenses effectuées dans l'industrie cinématographique et audiovisuelle sont dépendantes du fonctionnement de l'industrie et de l'économie dans son ensemble.

(i) Les remboursements sont possibles soit par le biais de leur acquisition. Ces dépenses et les autres frais sont imputables soit par l'intermédiaire d'un fonds soit par l'intermédiaire d'un autre fonds.

La direction de la Société prépare les établissements au moyen de la méthode de comparabilité de caisse modifiée. Les principales conventions comparables utilisées sont résumées ci-dessous :

1. Historique La Société a été constituée sans capitaux utilisés soit résumés ci-dessous. L'investissement dans l'industrie cinématographique donne un revenu.

Voir les notes différentes aux établissements financiers.

DEPENSES en milliers de dollars	1992	1991
Rendement du capital investi - programmes d'aide financière	29 599	32 236
Capital remboursé	966	548
Revenu	2	28
DEPENSES en milliers de dollars	1992	1991
Production	7 770	6 253
Développement	1 176	1 069
Projets spéciaux	861	1 004
Distribution	52	51
Cinéma répertoire	42	-
Productions non destinées aux salles	610	199
Programmes d'aide financière (note 5)	8 994	10 093
Programme de remises		
Industrie cinématographique autrefois	18 670	6 289
Fonds d'administration (note 4)	3 601	3 808
Subvention - Centre canadien des hautes études cinématographiques	98	127
(Déficit) excédent des recettes sur les dépenses	(2 604)	11 084
Surplus en fin d'exercice	33 326	22 242
Surplus en début d'exercice	33 326	30 722
ETAT DES RÉSULTATS ET SURPLUS		

pour l'exercice terminé le 31 mars 1992

Ministère de la Culture et des Communications	20 957	24 091
Subventions de programmes		
Subventions de fonctionnement	1 750	3 808
Subventions - Centre canadien des hautes études cinématographiques	127	127
Rendement du capital investi - programmes d'aide financière	2 859	2 799
Capital remboursé	966	548
Revenu	2	28
DEPENSES en milliers de dollars	1992	1991
In�rits		
Subvention - Centre canadien des hautes études cinématographiques	835	-
Subvention - Fonds culturel Ontario	800	800
Subventions de formations sociaux (note 4)	2 138	3 808
Recherche et développement	1 750	-
Subventions de l'Ontario	800	835
Subventions de fonctionnement		
Subvention - Cinémathèque de l'Ontario	127	127
Rendement du capital investi - programmes d'aide financière	2 859	2 799
Capital remboursé	966	548
Revenu	2	28
DEPENSES en milliers de dollars	1992	1991
In�rits		
Subvention - Centre canadien des hautes études cinématographiques	127	127
Rendement du capital investi - programmes d'aide financière	2 859	2 799
Capital remboursé	966	548
Revenu	2	28

PETER MAGUILAN, MEMBRE

DIANE CHABOT, PRESIDENTE

Au nom du conseil d'administration,

Voir les notes différentes aux éfeits financiers.

ACTIF en milliers de dollars	1992	30 722	33 326
États-Unis et dépenses à court terme [note 3]	30 722	33 326	
SURPLUS en milliers de dollars	1992	1991	33 326
Engagements [note 6]			

au 31 mars 1992

BILAN

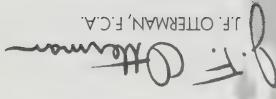
Au conseil d'administration de la Société de développement de l'industrie cinématographique ordinaire au 31 mars 1992 et l'état des résultats et des surplus de l'exercice terminé à cette date. La responsabilité de ces états financiers revient à la direction de la Société. Il incombe de donner mon opinion sur ces états financiers en me fondant sur ma vérification.

J'ai vérifié le bilan de la Société de développement de l'industrie cinématographique ordinaire au 31 mars 1992 et l'état des résultats et des surplus de l'exercice terminé à cette date. La responsabilité de ces états financiers revient à la direction de la Société. Il incombe de donner mon opinion sur ces états financiers en me fondant sur ma vérification.

Si effectue ma vérification conformément aux normes de vérification généralement reconnues. Ces normes exigent que je prépare et effectue une vérification en vue d'obtenir une certitude

assez raisonnable que les états financiers sont exacts d'énonces fauilles graves. Une vérification complète prend l'examen, en utilisant la méthode du contrôle par sondages, de l'information produite à l'appui des sommes et renseignements figurant dans les états financiers. Une vérification comprend en outre l'évaluation des principes compilables qui ont été suivis et du budget des dépenses qui a été préparé par la direction, ainsi que de la présentation générale des états financiers.

A mon avis, ces états financiers présentent fidélement, à tous égards importants, la situation financière de la Société au 31 mars 1992, ainsi qu'en les résultats de son fonctionnement pour l'exercice terminé à cette date, selon les principes compilables décrits à la note 2 des états financiers.

Toronto (Ontario) Le 16 septembre 1992  
Le vérificateur provincial adjoint  
J.F. OTTERMAN, F.C.A.  


#### **Projets de commercialisation**

Part of the Human Media Federation of Silence  
Silence of the Hague

Ann and Maddie  
EFF Productions Inc./Red Snapper Films Limited

The Criminal Justice System:  
Arrestion  
Evidence  
Gathering  
Interrogation  
Searches  
Trial  
Sentencing  
Appeals  
Execution

Ernst & Young LLP, Transfer of Home  
Equities, Inc., and their respective  
subsidiaries, do not provide individual  
tax advice. Please consult your  
tax advisor.

Strikingly Good Film at alespan  
Survivors  
Babcock Collective for AIDS Prevention  
Louise Coley  
Funun Productions Inc.  
Eduwin Foundation Inc.  
Villein Series and Choices  
Michael Basler  
Voices of Positive Women



#### **Productions étrangères**

## PROMOTION DES LIEDUX DE TOURISME ET SERVICES CONNECTÉS

BooKsheffL Cinema • BooksheffL Repertory Cinema • Bytowne Cinema • Cinematheque Ontario • George Cinema  
New York Repertory Cinema • Princess Cinema • Pinchees Cinema • Philcoes Court Cinema

PROGRAMME PILOTE DANS DES CINÉMAS DE RÉPERTOIRE

AUTRES ACTIVITÉS

MIP-TV 1991, Cannes, France [9 sociétés ontariennes] → MIPCOM, Cannes, France [13 sociétés ontariennes]

MARCHES INTERNATIONAUX VISES PAR DES MSSIONS COMMERCIALES COLLECTIVES

Outcomes 1991	"Highway 61," San Sebastian Film Festival/Market
Cinéphile Limited	Rhythms International
Cinéphile Limited	Altitudes Escaping Inc.
Cinéphile Limited	Ellis Enterprises Inc.
Inernational Film Elim	International Film Elim. Inc.
Progen International	Mowbray Cables Inc.
Entertainment International	NATPE 1992
Cinéphile Limited	TalkTV Canadian Film Week 1991

DISTRIBUTEURS AIDES PAR DES MISSIONS COMMERCIALES INDIVIDUELLES  
PROJETS DE DISTRIBUTION INTERNATIONALE

ENCLAVEMENTS



CREATION DE SCENARIOS - AIDE AUX SCENARISTES 1991-1992

PROJETS DE PRODUCTION 1991-1992

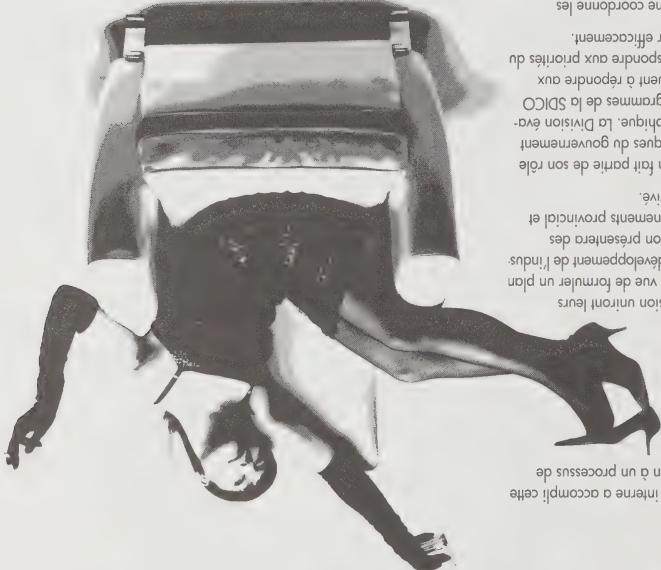


PROJETS DE DEVELOPPEMENT 1991-1992

**TWS** Mission de la télévision communautaire    **TMS** Mission pour la télévision musicale    **TVA** Aménagement du territoire  
**TSD** Série de téledocumentaires    **TVC** Court métrage pour la télévision

## et gestion des activités

## Gestion des politiques



La Division de la gestion intérieure a accompagné l'ensemble du processus de planification stratégique qui a permis à l'Institut lindström de développer un plan régulier et cohérent pour l'avenir.

Cette initiative a délivré les politiques du gouvernement qui consiste à décrire les politiques du secteur public dans le secteur public. Ces politiques sont établies par le conseil d'administration et approuvées par le conseil d'administration. Elles sont élaborées par le conseil d'administration et approuvées par le conseil d'administration.

La Division de la gestion intérieure a également contribué au développement régulier et cohérent des politiques publiques. Les politiques publiques sont élaborées par le conseil d'administration et approuvées par le conseil d'administration.

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Kaylors sargéant dans «Willing to Learn», d'Asterisk Productions.

A la demande générale du secteur du cinéma indépendant de l'Ontario, le gouvernement a renouvelé le Fonds d'aide à l'industrie du film non destiné aux salles de cinéma pour une troisième année, jusqu'au 31 mars 1993.

la télévision de New York. Peut-être introduit-il un peu de meilleure dramaturgie sociale ou comme inventeur des meilleures réponses à la crème lyrique, surtout de loi-tax. C'est une émission qui fait honneur à l'art, mais aussi au service public. Ainsi que l'écrit le journaliste Alphonse Swarovski, «Alphonse nous fait voir les projets qui ont réu de faire des groupes communautaires. Parmi ces derniers, il y a ceux qui sont destinés à servir les personnes sans tenir compte de leur sexe, leur race, leur origine culturelle ou sociale. Ces réalisations inspirées par les œuvres du film nous donnent une autre dimension à la télévision locale qui, jusqu'à présent, n'a pas été vraiment explorée. »

En 1990-1991, la SDICD a créé le Fonds d'aide à l'industrie du film non destiné aux salles de cinéma en vue d'appuyer le développement, la production et la commercialisation des films éducatifs qui ne servent pas pour les salles de cinéma. Le Fonds d'aide à l'industrie du film non destiné aux salles de cinéma a été créé par la SDICD pour aider les producteurs canadiens à développer et à promouvoir des œuvres culturelles dans des nouveaux secteurs de l'industrie du film et de la télévision.



NON DESTINÉ AUX SALLES DE CINÉMA

FONDS D'AIDE A L'INDUSTRIE DU FILM

### *a encourager*

An English



Alors que de nombreux acteurs de l'industrie hollywoodienne ont pris la décision de se détourner du format 3D, les studios de la Nouvelle-Calédonie ont choisi d'investir dans ce nouveau format. « Nous avons été séduits par le potentiel de ce nouveau format et nous voulions nous assurer que nous étions bien placés pour répondre à la demande croissante de contenu 3D », explique Sébastien Lefèvre, directeur général de la compagnie. « Nous croyons fermement que le cinéma 3D offre une expérience unique et passionnante qui va élargir notre audience et nous aider à atteindre de nouveaux marchés internationaux. »

Cette année, nous avons appris que les studios de 35 producteurs indépendants ont obtenu un financement externe pour la réalisation de leurs films. Ces sommes ont été utilisées pour financer des projets qui n'auraient pas pu être réalisés sans cette aide.

«Used People», de Largo Entertainment.



La mission de la Division des lieux de promotion des services publics dans les communautés francophones de l'Ontario est d'assurer que ces services sont accessibles et utilisables par tous les citoyens de la province. La Division fournit des services et des programmes qui contribuent à l'amélioration de la qualité de vie des citoyens de l'Ontario.

TOURNAGE ET SERVICES CONNEXES

PROMOTION DES LIEUX DE

*Ontario : une multitude d'avantages à faire valoir*



Nostor Entertainment Inc.

Cory Hall dans «Oil, What a Night», de même

généralement des films en répétition, de même  
les films de répétition présentent

nous parallèles.

d'objets et des œuvres dans des œuvres.

publics les œuvres sont fin de soirée, des œuvres

sont comme un film avec le programme et permis à

venues dans le cours des rôles de réalisateurs de commerciaux

réalisées au cours des rôles de réalisateurs. Les fonds

qui obtiennent pour faire la publicité des films commerciaux

au moyen de situations ou cinémas de promotion

programme pilote un an, qui visait à promouvoir la

présentation des films commerciaux sur le marché intérieur,

En 1991-1992, nous avons également entrepris un

ouverture de films commerciaux commerciaux.

droit d'appuyer le caméraman de leurs films sur le circuit

mêmes est difficilement utilisable qu'en

autrefois, mais certains ont tenté de l'utiliser des insti-

tion internationale. Nous offrons maintenant des films

célebre une offre nos propres réalisations dans les

étoiles, nous avons rendu les producteurs disponibles

de commercialisation bien adaptées des premières

Dans le but d'encourager l'établissement de stratégies

possètent pour assurer la commercialisation du produit.

à distributeur, le marché si, ainsi que les moyens pro-

tenant plus en détail les rapports entre le producteur

et le distributeur dans un film, nous examinons mini-

sons tout le sommaire. Lorsque nous prenons la décisi-

on de réalisateur des demandes d'aide financière qui

peut sur une stratégie de commercialisation du moment

autres et commente à propos d'autre moyen.

Cette année, nous avons commenté à insister davantage

du monde entier.

projets sur les courts de la province, du Canada et

à faire en sorte que les films fontes d'Ontario soient

des œuvres et de la distribution de la SDIC à emploie

des œuvres et de voir ces œuvres. Ensuite, il faut

réalisation des œuvres de qualité. Encore faut-il que le

ne suffit pas de produire des œuvres de

## VENTES ET DISTRIBUTION

Le marché international

Comparative sur

quelques sujets de l'industrie



Misty Sym dans «School's Out» The Degrasse University Bourne, par Maitland et Stracie Fletcher», de Playing With Time Inc.

nos ces projets spécifiques ou combinés à terminer le contexte artistique et économique dans lesquels l'industrie du cinéma s'élargouit en Ontario.

Le plus, des subdivisions de géodidacmes ont permis à des classes de se rendre à des activités de plein air ou à des séances de sport. Des séances de sport et de loisirs sont organisées dans les établissements scolaires. Des séances de sport et de loisirs sont organisées dans les établissements scolaires.

- Nos variantes corrodent des substances pour des applications de protection contre les insectes et les maladies.
- Nos variantes corrodent des substances pour des applications de protection contre les insectes et les maladies.

- ◆ Nous avons donc notre appui financier à l'Académie canadienne du cinéma et de la télévision, au Festival des Festivals de Toronto, au Cinéfests '91 et Sudbury et à d'autres organismes du domaine du cinéma.

Cette année, la SDICU a appuyé 43 projets spéciaux.

Au cours de 1991-1992, plusieurs films réalisés avec l'aide de la SDICQ ont eu beaucoup de succès tant au Québec que dans le grand public.

137 500 \$.

Le programme distillé dans le développement des secteurs productifs, qui visait à déplacer les emplois vers les zones rurales, fut abandonné au profit de l'agriculture et de l'élevage. Les agriculteurs et les éleveurs, qui avaient été formés dans les écoles agricoles, étaient alors invités à cultiver des cultures destinées à l'exportation, comme la canne à sucre et le coton. Cela entraîna une dépendance importante de l'économie à l'égard des marchés internationaux.

Le SDCC appuie les projets de films canadiens sur premier plan, mais il aide aussi les producteurs étrangers à réaliser des films dans le genre. Le programme offre des subventions pour la recherche et l'acquisition d'œuvres littéraires, la traduction du scénario et la mise en point des spécificités financières. Celle-ci prend la forme d'investissements dans les projets de films canadiens et internationaux qui ont un potentiel commercial élevé. Les subventions sont accordées à des réalisateurs et producteurs canadiens et internationaux qui ont déjà obtenu une partie de leur financement. Elles sont destinées à aider les réalisateurs et producteurs à développer leurs projets et à les faire connaître au public canadien et international.

Les bons encouagements pour participer à l'ensemble des échéances de financement de la production avec un organe régional comme la Chambre des métiers et des industries du Québec, la Société québécoise d'industries culturelles ou encore la Fondation, tout ce qui appuyera le long métrage à l'international, note

Ces dernières années, le DICO offre une aide de 9,5 millions de dol-  
lars par année au secteur culturel pour la recherche.

of permettre de la Division de la production et de l'exploitation dans les domaines de la recherche et du développement, à DCI (Division de la production et de l'exploitation dans les domaines de la recherche et du développement) et à DCI (Division de la production et de l'exploitation dans les domaines de la recherche et du développement). Les deux dernières sont destinées à soutenir les projets de recherche et de développement dans les domaines de la recherche et du développement.

#### **PRODUCTION ET REVÊTEMENT**

## *Production Cinématographique*

*Soutien à toutes les étapes de la*



CDIC a œuvré dans ses principales séries d'activités : la formation de jeunes employés destinés aux salles de cinéma, les séries commerciales destinées à l'industrie cinématographique, l'assimilation dans l'ensemble des services canadiens, le programme touristique de distribution, la promotion des lieux de divertissement et le développement des ventes de billets.

- consulter de façon suivie les représentants de la communauté sur les politiques gouvernementales;
  - communiquer ses objectifs et ses résultats au gouvernement, à l'industrie et au public; et
  - gérer ses activités internes de façon à assurer l'efficacité du personnel et une distribution équitable des programmes, une productivité élevée,

Paul Gross, Mawry Chaykin et Denise Verner dans "Buried on Sunday", de B.O.S. Film Limited, une coproduction d'Alliance Productions Ltd. et de Salter Street Films Ltd.



MANDAT DE LA SDICO

## *Cinématographique ou latrine*

## *Consolider l'industrie*

Le directeur général,

En effet l'effacement progressif de la culture cinématographique et les séries des bases de données pour l'ensemble, nous avons pu préserver notre infrastructure cinématographique et le secteur du film à la télévision en Chine.

L'ensemble des possibles est la projection de l'équilibre des marchés dans le futur. Les prévisions sont basées sur les dernières informations et les prévisions émises par les producteurs et les revendeurs.

Tous ces organismes ont pour mission de promouvoir la culture et le développement culturel dans leur province. Ce programme a pour objectif principal de présenter au public les œuvres d'artistes qui sont créées dans les communautés rurales et urbaines de la province.

peôces du marché pour chaque film en planifiant une stratégie de commercialisation dès le début.

La SDIC reconnait la nécessité de diversifier les marchés canadiens pour appuyer des projets de films qui peuvent contribuer à l'essor culturel et économique du Québec.

dynamique sur le marché croissant des films éducatifs. Ce programme, qui s'avère très efficace, a été renouvelé pour l'exercice 1992-1993.

Diplomatic immunity does not extend to Festival members and their dependents or to the spouses of spouses of diplomatic personnel.

Le fonds a décidé de faire du développement de la SDICCO continue d'appuyer les projets des films canadiens dans le domaine des médias en ligne.

En 1991, à l'heure où une autre période de deux ans a commencé pour le dollar, l'inflation des marchandises a atteint 107,5 millions de dollars dans les produits manufacturiers et les services.

Le programme d'intermission dans l'industrie cinématographique aérienne, que le gouvernement a renouvelé malgré les empêchements.

Ces équipements doivent néanmoins être soumis aux mêmes critères de rentabilité que les autres investissements, mais doivent également prendre en compte les besoins spécifiques des entreprises.

Andgels, en collaboration avec les musiciens de l'orchestre de la Philharmonie de Londres, ont créé une œuvre de musique contemporaine intitulée « La philosophie de l'art ». Ce film documentaire a été présenté à la 10e édition du festival international de cinéma documentaire de Toronto.

La SDICQ est toujours vouée à assurer des formes d'assurance en extérieur en Ontario. Cette année, nous avons mis la responsabilité de la toute concurrence interminable.

'supppw

MESSAGE DU DIRECTEUR GÉNÉRAL





Vue canadien

présentant un point de

aux salles de cinéma.

de 59 films non destinés

tion et la commercialisation

developpement, la productio-

tions de 741 000 \$ pour le cinéaste indépendante du cinéma et

→ accorde des subven- capitalux pour l'industrie

millions de dollars en

de 65 projets en cours,  
privés, différant ainsi 107,5

de films et le développement sur les investissements

de 16 millions de dollars la création de 59 scénarios

1,2 million de dollars pour consentir des remises

accordé des petits de temps dans les dernières années.

etrangeurs;

7,3 millions de dollars sur les marchés étrangers.

7 millions de capitaux investis dans les marchés d'entreprises de 0 à 50 millions de chiffre d'affaires.

dollars), grâce à des investissements en capital et en équipement de 5,6 millions de dollars, grâce à une augmentation des ventes de 5,6 millions de dollars.

► aide les Chrétiens qui ont été dépossédés de leurs biens et de leurs terres par les musulmans. ■ aide les Juifs à émigrer vers Israël. ■ aide les chrétiens à émigrer vers l'Europe.

de télévision ayant des buts sociaux et culturels. Cela devient de plus en plus courant dans les cinéastes qui ont été formés à l'art du film au Canada.

de televisión oyant des bud-

des films et des émissions de télévision et de cinéma.

La participation à des fes-  
tivités de procédure particulières

◆ permis à des sociétés nement professionnel et

ateliers de perfection.

spéciaux, y compris des avions :

Pendant cet exercice, nous appuyé 43 projets

Activité de la SDIC.

marquée la sixième année

exercice 1991-1992

INTRODUCTION



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SOCIÉTÉ DE  
DÉVELOPPEMENT DE  
L'INDUSTRIE  
CINÉMATOGRAPHIQUE  
ONTARIO





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1991 → 1992

RAPPORT ANNUEL

# OFDC